

25

COLLECTION LITOLFF.

No. 1281
Album national Hongrois, No. 2
200. Ungarische Volkslieder, arr. v. Nemesovits

MAGYAR DAL-ALBUM.

(ALBUM NATIONAL HONGROIS.)

A magyar nép
dallamainak egyetemes gyűjteménye.

Gyűjti és szerkeszti

LIMBAY ELEMÉR.

II KÖTET

200 DALLAM
ZONGORÁRA
ALKALMAZÁ

NEMESOVITS ANTAL.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

PARIS:

ÉNOCH FRÈRES & COSTALLAT.

LONDON:

ENOCH & SONS.

BOSTON:

ARTHUR P. SCHMIDT.

ST. PETERSBOURG:
J. JURGENSON.

AMSTERDAM:
SEYFFHARDT'SCHE BUCHHANDLUNG.

MOSCAU:
P. JURGENSON.

M1706
M34
1881X
v. 2

A »COLLECTION LITOLFF« című, közel másfélezer kötetből álló zeneműtár a klasszikai és modern zene legjobb, legszebb és legjutányosabb kiadványa. E gyűjtemény teljes jegyzékével minden hazai könyv- és zeneműkereskedés ingyen szolgál, hol egyszersmind a benne elősorolt zeneművek kaphatók, vagy megrendelhetők.

A »MAGYAR DAL-ALBUM« II. kötetének szövegkönyve LIMBAY által összegyűjtve »MAGYAR DAL-TÁR« II. kötet cím alatt

HENNICKE REZSŐNÉL GYŐRÖTT

megjelent és minden könyv- és zeneműkereskedésben kapható.

ABLAKOMON NE KOCZOGTASS.

Andante.

201.

201. is a piano piece in 2/4 time, key of B-flat major. It consists of two systems of music. The first system has four measures, alternating between piano (p) and forte (f) dynamics. The second system has four measures, starting with forte (f) and ending with piano (p). The melody is in the right hand, and the accompaniment is in the left hand.

A CSAP-UTCZÁN VÉGIG, VÉGIG, VÉGIG.

Adagio.

202.

202. is a piano piece in 2/4 time, key of B-flat major. It consists of two systems of music. The first system has four measures, alternating between piano (p) and forte (f) dynamics. The second system has four measures, starting with forte (f) and ending with piano (p). The melody is in the right hand, and the accompaniment is in the left hand.

A DIÓ, MOGYORÓ TÖRVE JÓ.

Allegretto.

203.

203. is a piano piece in 2/4 time, key of D major. It consists of two systems of music. The first system has four measures, alternating between piano (p) and forte (f) dynamics. The second system has four measures, starting with forte (f) and ending with piano (p). The melody is in the right hand, and the accompaniment is in the left hand.

ADJ EGY CSÓKOT CSATTANÓT, CSATTANÓT.

Andantino.

204.

A KASSAI PIACZON.

Allegretto.

205.

A KISASSZONY POZSONYBAN.

206. *Allegro.*

The musical score for piece 206 is written for piano in 2/4 time. It consists of three systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro.' The first measure is marked 'p' (piano) and the second measure is marked 'f' (forte). The second system continues with a 'p' marking in the middle and an 'mf' (mezzo-forte) marking towards the end. The third system concludes with a 'f' marking. The piece ends with a double bar line.

A LEGELSŐ SZABAD TAVASZ VIRÁGZIK.

207. *Adagio.*

The musical score for piece 207 is written for piano in 4/8 time. It consists of two systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Adagio.' The first measure is marked 'p' (piano) and the second measure is marked 'f' (forte). The second system continues with a 'f' marking in the middle and a 'p' marking towards the end. The piece ends with a double bar line.

ALIG JÖTTEM, MÁR IS ELMEGYEK.

208. *Andante.*
p *mf* *f*

Musical score for piece 208, 'ALIG JÖTTEM, MÁR IS ELMEGYEK.' The piece is in 2/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from piano (p) to forte (f).

mf *f*

Continuation of the musical score for piece 208. The melody continues in the right hand, and the bass line provides harmonic support. The dynamics are marked mezzo-forte (mf) and forte (f).

ALKONYODIK, A CSILLAG IS FELJÖTT MÁR.

209. *Andante.*
mf *f*

Musical score for piece 209, 'ALKONYODIK, A CSILLAG IS FELJÖTT MÁR.' The piece is in 4/8 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from mezzo-forte (mf) to forte (f).

mf *ten.*

Continuation of the musical score for piece 209. The melody continues in the right hand, and the bass line provides harmonic support. The dynamics are marked mezzo-forte (mf) and tenuto (ten.).

AMOTT EGY AGG CSERFA ZÖLDÜL.

210. *Adagio.*
p *mf* *ff*

Musical score for piece 210, 'AMOTT EGY AGG CSERFA ZÖLDÜL.' The piece is in 2/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from piano (p) to fortissimo (ff).

p *pp* *ppp*

Continuation of the musical score for piece 210. The melody continues in the right hand, and the bass line provides harmonic support. The dynamics are marked piano (p), pianissimo (pp), and pianississimo (ppp).

ANYÁM, ÉDES ANYÁM!

Largo con duolo.

211.

211. *p* *mf* *p* *pp* *p* *f* *p*

The musical score for 'ANYÁM, ÉDES ANYÁM!' is in 2/4 time. It consists of two systems of piano accompaniment. The first system has two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one sharp (F#). The tempo is 'Largo con duolo'. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *p* (piano), *f* (forte), and *p* (piano). The piece ends with a double bar line.

A SOROZÁS NAPJA.

Andante.

212.

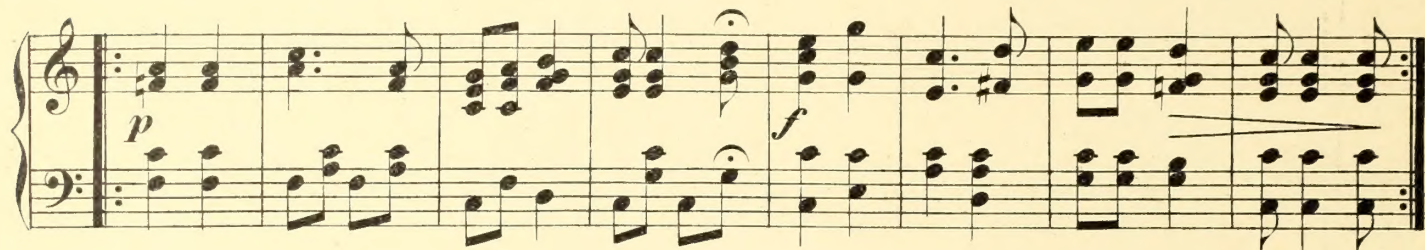
212. *p* *f* *p* *f* *p*

The musical score for 'A SOROZÁS NAPJA.' is in 2/4 time. It consists of two systems of piano accompaniment. The right staff begins with a treble clef and a key signature of two sharps (F# and C#). The left staff begins with a bass clef and a key signature of two sharps (F# and C#). The tempo is 'Andante'. The score includes dynamic markings: *p* (piano), *f* (forte), *p* (piano), *f* (forte), and *p* (piano). The piece ends with a double bar line.

A SUBÁMNAK FEKETE A FÜRTJE.

Allegretto.

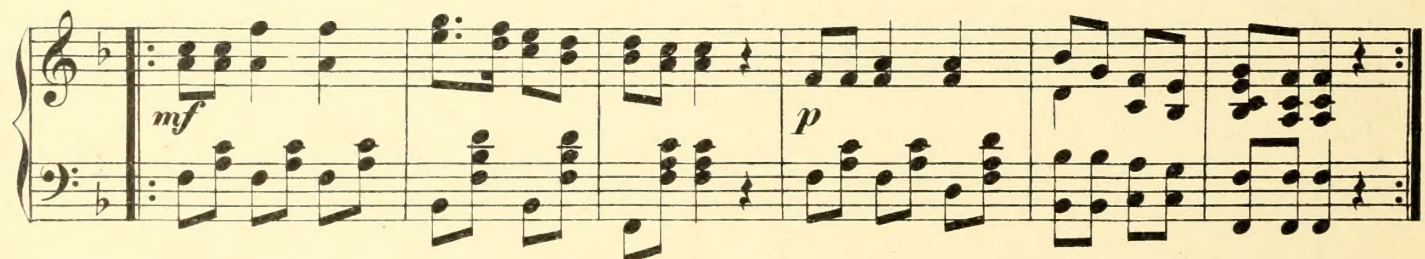
213.



A SZERELMES BOJTÁR SZIVE SZOMORÚ.

Larghetto.

214.



A SZOMSZÉDBAN ICZU HAJ!

Allegretto.

215.



A TE SZOKNYÁD SÁRGA PIKÉT.

Andantino.

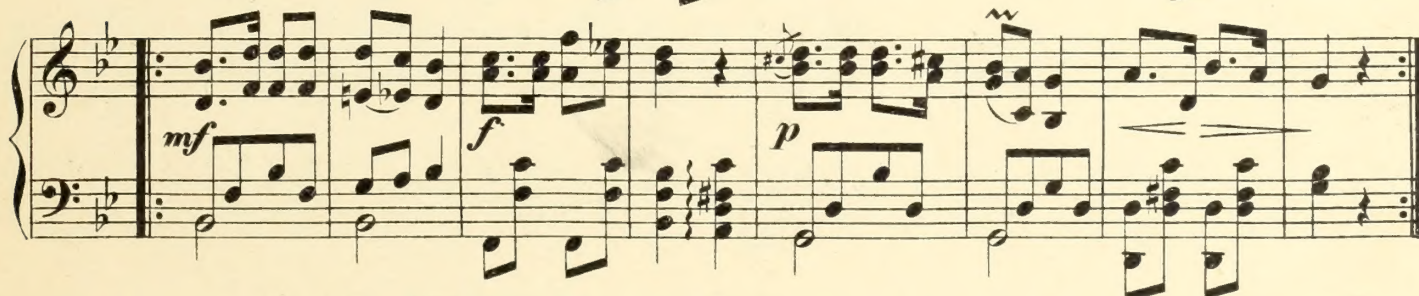
216.



A TOROCZKI BIRÓ UJSÁGOT KAPOTT.

Andante.

217.



A VARGÁÉK KERTJE ALATT.

Allegro moderato.

218.



AZ ADÓS, AZ ADÓS.

219. *Andante.*

219. *Andante.* This piece is in 2/4 time with a key signature of one flat (B-flat). It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic and includes a repeat sign. The third system starts with a mezzo-forte (*mf*) dynamic and also features a repeat sign. The notation includes various chords, eighth notes, and sixteenth notes.

AZ A KIS LÁNY SELYEMÁGYÁT.

220. *Andante.*

220. *Andante.* This piece is in 4/8 time with a key signature of one flat (B-flat). It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The second system begins with a piano (*p*) dynamic and includes a repeat sign. The notation includes chords, eighth notes, and sixteenth notes.

AZ ALISPÁN KALAPOMRA RÓZSÁT TETT.

221. *Andantino.*

221. *Andantino.* This piece is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The second system begins with a fortissimo (*ff*) dynamic and includes a repeat sign. The notation includes chords, eighth notes, and sixteenth notes.

AZ EGRES TETEJE LE VAN NYESVE.

Moderato.

222.



AZ ÉN CSIZMÁM CSIKORGÓS.

Allegretto.

223.



AZ ÉN RÓZSÁM ENGEM NEM SZERET.

Allegretto.

224.



AZ ÉN RÓZSÁM KARJAI.

225. *Andante.*

225. *Andante.* This piece is in 2/4 time. The upper staff features a melody with notes such as G4, A4, B4, C5, and D5, often beamed in pairs. The lower staff provides harmonic support with chords and single notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

AZ ÉN TORKOM ÁLLÓ MALOM.

226. *Vivace.*

226. *Vivace.* This piece is in 3/4 time. The upper staff contains a lively melody with many beamed eighth and sixteenth notes. The lower staff has a rhythmic accompaniment. Dynamics range from piano (*p*) and mezzo-forte (*mf*) to fortissimo (*f*).

ÁROKPARTON RÉCZETOJÁS.

227. *Allegro vivace.*

227. *Allegro vivace.* This piece is in 2/4 time. The upper staff has a melody with eighth and sixteenth notes. The lower staff features a more complex accompaniment with many beamed notes. Dynamics include piano (*p*) and fortissimo (*f*).

BABOT VITTEM A MALOMBA.

Scherzando.

228.



BARNA LEGÉNY TÁNCZRA VISZI.

Lento.

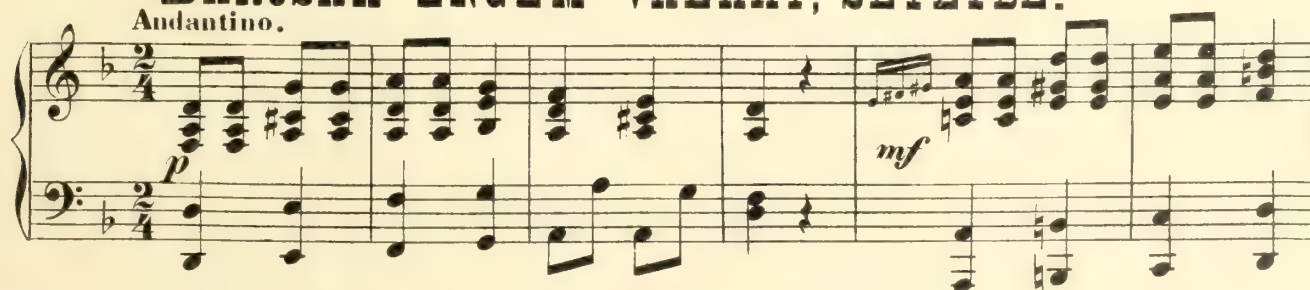
229.



BÁRCSAK ENGEM VALAKI, SETÉTBE.

Andantino.

230.



BÁRCSAK EZ AZ ÉJSZAKA.

Allegro vivace.

231.



BÉRCZRŐL VISSZANÉZ A VÁNDOR.

Andante con sentimento.

espressivo

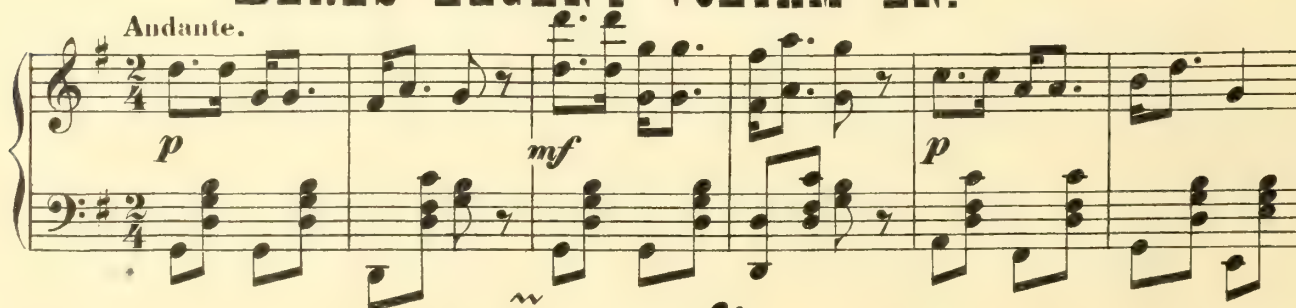
232.



BÉRES LEGÉNY VOLTAM ÉN.

Andante.

233.



BIRÓ SÁRI UDVARA.

234. *Allegro scherzando.*

pp mf

p f p

This musical score is for a piece in 2/4 time, key of D major. It consists of two systems. The first system is marked 'Allegro scherzando' and features a piano (pp) introduction in the bass staff and a melody in the treble staff that begins with a mezzo-forte (mf) dynamic. The second system continues the melody and accompaniment, with dynamics ranging from piano (p) to forte (f) and back to piano (p). The piece concludes with a repeat sign.

BUDAPESTRŐL JÖ A POSTA.

235. *Lento.*

p mf p mf

This musical score is for a piece in 4/8 time, key of B-flat major. It consists of two systems. The first system is marked 'Lento' and begins with a piano (p) dynamic in the bass staff and a mezzo-forte (mf) dynamic in the treble staff. The second system continues the melody and accompaniment, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece concludes with a repeat sign.

BÚRA, BÚRA, BÚBÁNATRA SZÜLETTEM.

236. *Andante.*

p mf

This musical score is for a piece in 4/8 time, key of D major. It consists of two systems. The first system is marked 'Andante' and begins with a piano (p) dynamic in the bass staff and a mezzo-forte (mf) dynamic in the treble staff. The second system continues the melody and accompaniment, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece concludes with a repeat sign.

BÚSAN SÜVÖLT AZ ESTI SZÉL.

Adagio.

237.

Musical score for piece 237, 'BÚSAN SÜVÖLT AZ ESTI SZÉL.' The tempo is Adagio. The key signature has one flat (B-flat). The time signature is 4/8. The score consists of two systems. The first system has a piano (*p*) dynamic. The second system has a piano (*p*) dynamic in the first measure and a pianissimo (*pp*) dynamic in the second measure. The music features flowing sixteenth and thirty-second notes in both hands.

BUZÁT VITTEM A PIACZRA.

Allegro giocoso.

238.

Musical score for piece 238, 'BUZÁT VITTEM A PIACZRA.' The tempo is Allegro giocoso. The key signature has one flat (B-flat). The time signature is 2/4. The score consists of two systems. The first system has a piano (*p*) dynamic. The second system has a forte (*f*) dynamic in the first measure and a mezzo-forte (*mf*) dynamic in the second measure. The music features a lively melody with eighth and sixteenth notes.

Continuation of the musical score for piece 238. The first system has a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic in the first measure, a piano (*p*) dynamic in the second measure, and a mezzo-forte (*mf*) dynamic in the third measure. The music features a lively melody with eighth and sixteenth notes.

CSAK A TAVASZT VÁROM.

Andante.

239.

Musical score for piece 239, 'CSAK A TAVASZT VÁROM.' The tempo is Andante. The key signature has two sharps (F# and C#). The time signature is 2/4. The score consists of two systems. The first system has a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The music features a slow, flowing melody with eighth and sixteenth notes.

Continuation of the musical score for piece 239. The first system has a mezzo-forte (*mf*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The music features a slow, flowing melody with eighth and sixteenth notes, including trills (*tr*) in the right hand.

CSILLAG ELÉG RAGYOG AZ ÉGEN.

Allegro.

240.

A musical score for a piano piece in 2/4 time. The score is written on two staves: a treble staff and a bass staff. The key signature has one sharp (F#), indicating the key of D major or B minor. The tempo is marked 'Andante'. The piece begins with a piano (p) dynamic. The melody in the treble staff consists of eighth and quarter notes, with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The score is divided into measures by vertical bar lines. The piece concludes with a final chord in the bass staff.

The first system of the musical score for 'L'Espresso' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords and single notes, including a half note G#4, a quarter note A4, and a half note B4. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern. The system concludes with a double bar line. The tempo marking 'più mosso' is positioned at the top right of the system.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written in a clear, legible font.

CSICSERI BORSÓ.

Lento.

Allegro.

241.

A musical score for a piano piece, divided into two sections: 'Lento.' and 'Allegro.' The score is written for piano (p) and mezzo-forte (mf) dynamics. The tempo changes from 'Lento.' to 'Allegro.' at the end of the first system. The key signature is one sharp (F#), and the time signature is 2/4. The first system is marked 'mf' and the second system is marked 'p'. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score is written for piano on a grand staff. The first section, marked 'Lento.', consists of 12 measures. The melody in the right hand features a mix of eighth and sixteenth notes, with some measures containing rests. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *mf* (mezzo-forte) at the beginning of the 4th measure and *ff* (fortissimo) at the beginning of the 12th measure. The second section, marked 'Allegro.', begins with a double bar line and continues for 4 measures. It maintains the same melodic and harmonic patterns as the first section but at a faster tempo.

CSŐSZ LESZEK ÉN A NYÁRON.

242. *Andante.* *p* *f* *mf* *f* *ritard.*

CZIFRA BESZÉD HEGEDÜSZÓ.

243. *Con fuoco.* *mf* *(Bordal.)*

CZINTÁNYÉRON, CZINTÁNYÉRON POGÁCSA.

244. *Amoroso.* *f* *f*

[DE SZERETNÉK] RÁMÁS CSIZMÁT VISELNI.

Andante.

245.

Musical score for piece 245, 'Andante.' The score is in 4/8 time, key of D major. It consists of two systems of piano accompaniment. The first system has two staves, with dynamics *p* and *f* alternating. The second system also has two staves, with dynamics *f*, *p*, and *f* alternating. There are two asterisks (*) under the first system and two under the second system, indicating repeat signs. The word 'Ped.' is written below the first staff of the first system and the second staff of the second system.

EGYET-KETTŐT HA PERDÜLÖK VÉLED.

Andantino.(ad libitum Allegro)

246.

Musical score for piece 246, 'Andantino.(ad libitum Allegro)'. The score is in 4/8 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has two staves, with dynamics *p* and *f* alternating. The second system also has two staves, with dynamics *f* and *mf* alternating. There are repeat signs at the end of each system.

EJ, HAJ! NE SZOMORKODJ.

(Bordal.)

Con fuoco.

247.

Musical score for piece 247, 'Con fuoco.'. The score is in 2/4 time, key of D major. It consists of two systems of piano accompaniment. The first system has two staves, with dynamics *f* and *mf* alternating. The second system also has two staves, with dynamics *p* and *f* alternating. There are repeat signs at the end of each system.

ELÉG NEKÜNK EGY CSÓNAK.

Allegretto.

248.



ELHIRESÜLT AZ ÉN NEVEM.

Andante.

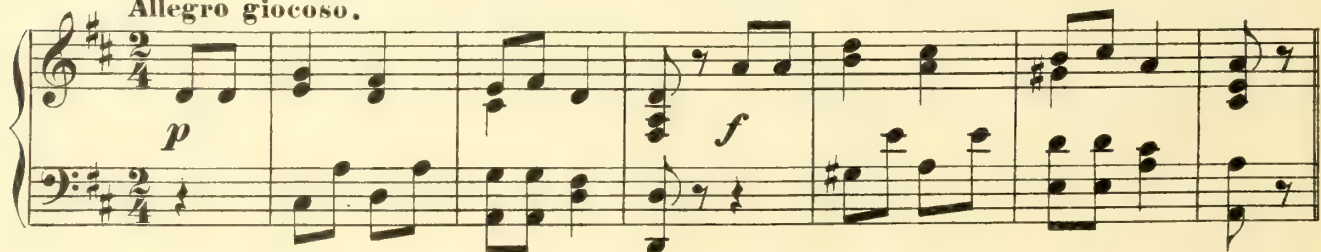
249.



ESIK ESŐ A HARASZTON.

Allegro giocoso.

250.



ESKÜVŐRE KÉNE MENNI SZEGEDRE.

251. *Adagio flebile.*

ESTE JÁR A HAJDU A FALUBAN.

252. *Allegro.*

ESTELEDIK, ALKONYODIK.

253. *Andante.*

ESTELEDIK, SZÓL A GULYA KOLOMPJA.

Grave.

254.

ESTVE JÖTT A PARANCSOLAT.

Moderato.

255.

EZ A CSÁRDA NEVEZETES.

Allegretto.

256.

EZ A KIS LÁNY JÓL VIGYÁZZON.

Andantino con dolcezza.

257.



EZ AZ UTCZA KÖRÜL SZEGLETES.

Allegretto.

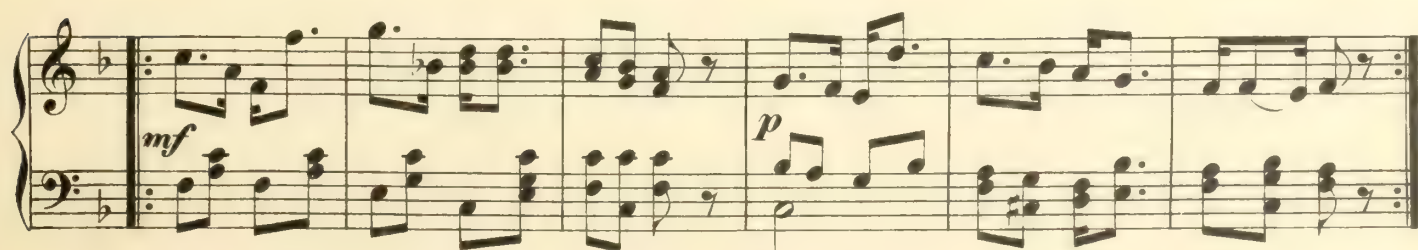
258.



ÉDES ANYÁM, ADJON ISTEN JÓ ESTÉT.

Andante.

259.



ÉDES ANYÁM MINDIG INTETT.

260. *Andantino.*

First system of music for piece 260. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The piece begins with a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The melody is in the treble, and the bass provides harmonic support with chords and single notes.

Second system of music for piece 260. It continues the melody and accompaniment from the first system. The dynamics shift between *mf* and *p* throughout the system.

ÉDES SZÜLŐM MI BÁNT?

261. *Lamentoso.*

First system of music for piece 261. The key signature has two flats (Bb, Eb) and the time signature is 3/8. The piece is marked *Lamentoso*. It begins with a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble.

Second system of music for piece 261. It continues the melody and accompaniment. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

ÉN KIS KERTET KERITEK.

262. *Vivace.*

First system of music for piece 262. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The piece is marked *Vivace*. It begins with a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble.

Second system of music for piece 262. It continues the melody and accompaniment. The dynamics shift between *p* and *mf*.

ÉN MAGYAR LEÁNY VAGYOK.

Allegretto.

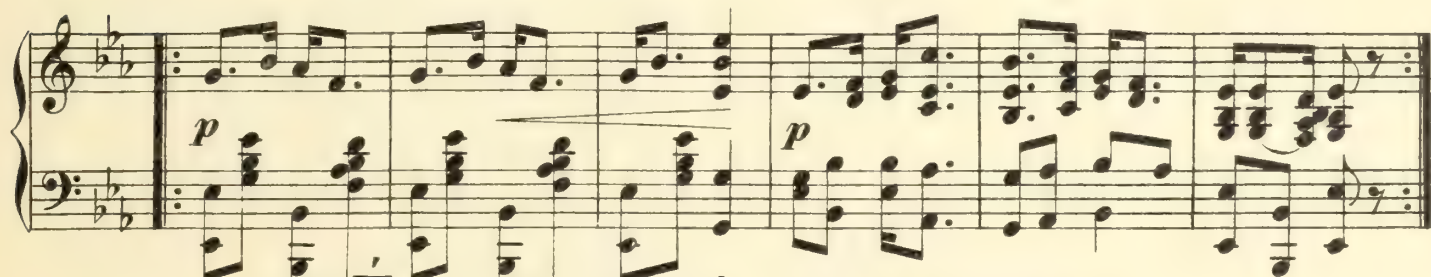
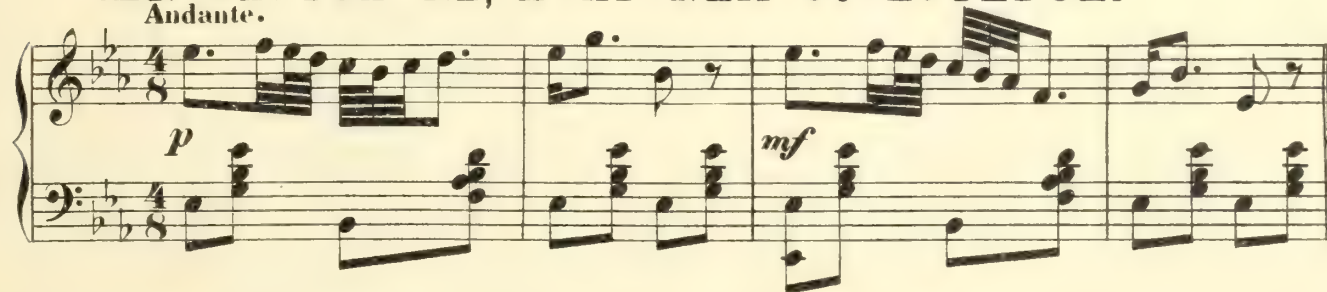
263.



ÉN VAGYOK AZ, A KI NEM JÓ EGYEDÜL.

Andante.

264.



ÉRIK A ROPOGÓS CSERESZNYE.

Allegro vivace.

265.



ÉRIK A SZŐLŐ.

266. *Moderato.*

266. *Moderato.* Musical score for piece 266, 'ÉRIK A SZŐLŐ.' The score is in C major, 2/4 time, and consists of 8 measures. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

FEHÉR LÁSZLÓ LOVAT LOPOTT.

267. *Andante.*

267. *Andante.* Musical score for piece 267, 'FEHÉR LÁSZLÓ LOVAT LOPOTT.' The score is in D major, 2/4 time, and consists of 8 measures. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* (mezzo-forte).

Continuation of the musical score for piece 267, 'FEHÉR LÁSZLÓ LOVAT LOPOTT.' The score is in D major, 2/4 time, and consists of 8 measures. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

FEKETE VÁROSBAN FEHÉR TORONY LÁTSZIK.

268. *Larghetto.*

268. *Larghetto.* Musical score for piece 268, 'FEKETE VÁROSBAN FEHÉR TORONY LÁTSZIK.' The score is in D major, 2/4 time, and consists of 8 measures. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* (mezzo-forte).

Continuation of the musical score for piece 268, 'FEKETE VÁROSBAN FEHÉR TORONY LÁTSZIK.' The score is in D major, 2/4 time, and consists of 8 measures. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

FONÓHÁZBAN SZÓL A DUDA.

Andante flebile.

269.



FÖLDIEKKEL JÁTSZÓ.

Adagio con sentimento.

270.



FÖLSZÁLLOTT A PÁVA.

Andantino.

271.



GAZDAURAM, GAZDASSZONYOM.

272. *Andante.*

272. *Andante.* Musical score for piano, 4/8 time, key of B-flat major. The score consists of two systems. The first system includes dynamics *p*, *mf*, *cresc.*, *sostenuto*, and *p*. The second system includes *cresc.*, *p*, *cresc.*, *f*, *presto*, and *a tempo*.

GYÁSZBA BORULT AZ EGÉSZ BALATON.

273. *Allegretto.*

273. *Allegretto.* Musical score for piano, 2/4 time, key of B-flat major. The score consists of two systems. The first system includes dynamics *p*, *mf*, and *f*. The second system includes *mf*, *f*, and *p*.

GYERE KI A KERT ALJÁRA.

274. *Allegretto.*

274. *Allegretto.* Musical score for piano, 2/4 time, key of B-flat major. The score consists of two systems. The first system includes dynamics *p* and *mf*. The second system includes *f*, *p*, and *ten.*

HA BORT ISZOM, JÓ KEDVEM VAN.

Presto.

275.



HA ELMEGYEK GALAMBOMHOZ.

Andante.

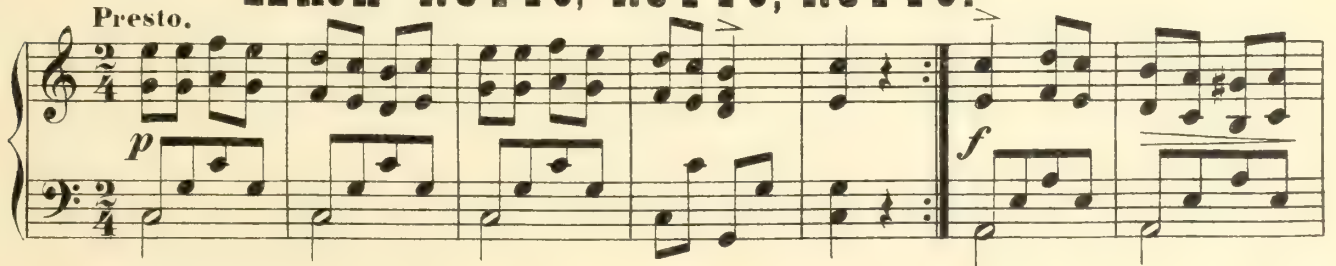
276.



HAJA RÜTYÖ, RÜTYÖ, RÜTYÖ.

Presto.

277.



HA KEDVESEM ÖLELEM.

Allegro.

278.



HA KÉL AZ ÉG SZÉP HAJNALA.

Andante pastorale.

279.



HALÁLMADÁR KUVIKOL.

Adagio con duolo.

280.



HARMAT GYÖNGYE RESZKET.

Andante.

281.



HÁRMAT RIKKANTOTT MÁR.

Andante.

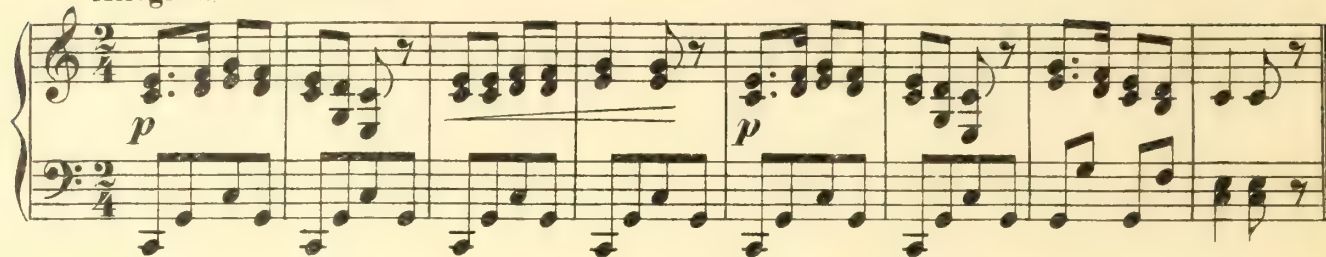
282.



HÁZASODIK A TÜCSÖK.

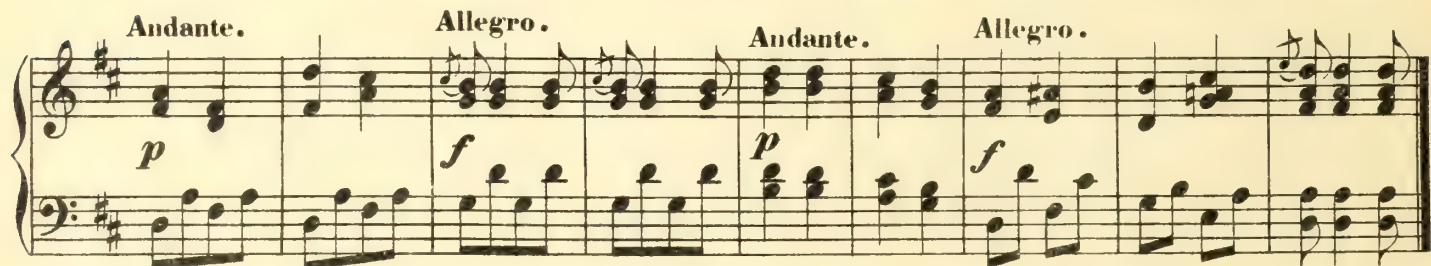
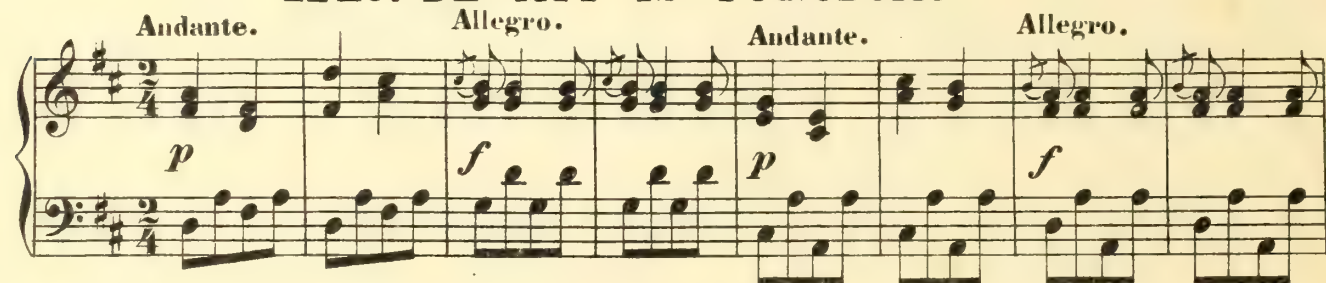
Allegretto scherzando.

283.



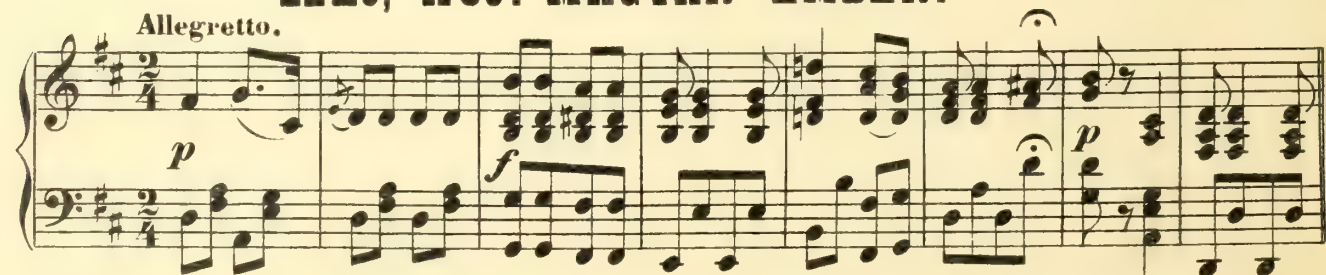
HEJ! DE MIT IS TÜNÖDÖM.

284.



HEJ, HUJ! MAGYAR EMBER.

285.



HEJ IHARFA, JUHARFA.

33

286. *Andante.* *f* *Allegro.* *ff*

Musical score for piece 286, 'HEJ IHARFA, JUHARFA.' The score is in 2/4 time and B-flat major. It begins with a piano (f) dynamic and an Andante tempo. After two measures, the tempo changes to Allegro and the dynamic increases to fortissimo (ff). The piece consists of eight measures in total.

Allegro. *p ritard.* *f*

Continuation of the musical score for piece 286. It starts with an Allegro tempo and a piano (f) dynamic. After four measures, there is a ritardando (ritard.) section. The piece concludes with a final measure in Allegro tempo and piano (f) dynamic.

HELYRE KATI!

287. *Presto.* *mf* *Fine.*

Musical score for piece 287, 'HELYRE KATI!'. The score is in 2/4 time and D major. It begins with a mezzo-forte (mf) dynamic and a Presto tempo. The piece consists of eight measures and ends with a 'Fine' marking.

D. C. al Fine.

Continuation of the musical score for piece 287. It consists of eight measures, ending with a 'D. C. al Fine.' instruction.

HOGY HA KÖRÜL ÖLELEM.

288. *Moderato.* *mf* *mf*

Musical score for piece 288, 'HOGY HA KÖRÜL ÖLELEM.'. The score is in 2/4 time and D major. It begins with a mezzo-forte (mf) dynamic and a Moderato tempo. The piece consists of eight measures.

f *ritard.* *a tempo*

Continuation of the musical score for piece 288. It starts with a forte (f) dynamic. After four measures, there is a ritardando (ritard.) section. The piece concludes with a final measure in a tempo (a tempo) dynamic.

HÓKA LOVAM.

289. *Andante.*

Handwritten musical score for 'HÓKA LOVAM.' in 8/8 time, key of D major. The score is for piano (p) and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante.' and the dynamics include piano (p) and forte (f).

Continuation of the musical score for 'HÓKA LOVAM.' in 8/8 time, key of D major. The score is for piano (p) and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante.' and the dynamics include piano (p) and forte (f).

HOVÁ, HOVÁ, BARNA LEGÉNY?

290. *Allegretto.*

Handwritten musical score for 'HOVÁ, HOVÁ, BARNA LEGÉNY?' in 2/4 time, key of D major. The score is for mezzo-forte (mf) and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto.'

Continuation of the musical score for 'HOVÁ, HOVÁ, BARNA LEGÉNY?' in 2/4 time, key of D major. The score is for mezzo-forte (mf) and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto.'

HULL A ZÁPOR VETEKEDVE.

291. *Allegro.*

Handwritten musical score for 'HULL A ZÁPOR VETEKEDVE.' in 2/4 time, key of D major. The score is for piano (p) and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegro.'

Continuation of the musical score for 'HULL A ZÁPOR VETEKEDVE.' in 2/4 time, key of D major. The score is for piano (p) and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegro.'

HUSZÁR VAGYOK KEDVES RÓZSÁM.

Andante.

292.

IMMÁRON ITT VAN AZ ŐSZ.

Andante.

293.

ISTEN HOZZÁD, SZÉP FALUM HATÁRA!

Andantino.

294.

ITTHON VAN-E A KANÁSZ?

295. *Presto.*

JAJ, JAJ, JAJ, JAJ! NEM ADOM ODA.

296. *Moderato.*

JÓ A BOR, JÓ A BOR.
(Bordal.)

297. *Con fuoco*

JUHÁSZ VAGYOK, BÚSAN ÖRZÖM.

298. *Andante.*

298. *Andante.* Musical score for piece 298, 'JUHÁSZ VAGYOK, BÚSAN ÖRZÖM.' The score is in 2/4 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff starts with a *mf* dynamic, followed by a *f* dynamic, and then a *p* dynamic. The bass staff follows the same dynamic progression. The second system also has a treble and bass staff. The treble staff starts with a *mf* dynamic, followed by a *mf* dynamic, and then a *p* dynamic. The bass staff follows the same dynamic progression.

KÁLYHA VÁLLÁN A CZICZA.

299. *Presto.*

299. *Presto.* Musical score for piece 299, 'KÁLYHA VÁLLÁN A CZICZA.' The score is in 2/4 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff starts with a *mf* dynamic, followed by a *p* dynamic. The bass staff follows the same dynamic progression. The second system also has a treble and bass staff. The treble staff starts with a *f* dynamic, followed by a *p* dynamic, and then a *f* dynamic. The bass staff follows the same dynamic progression.

KEDVES BARNA KIS LEÁNY.

300. *Andante.*

300. *Andante.* Musical score for piece 300, 'KEDVES BARNA KIS LEÁNY.' The score is in 2/4 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff starts with a *p* dynamic, followed by a *f* dynamic. The bass staff follows the same dynamic progression. The second system also has a treble and bass staff. The treble staff starts with a *f* dynamic, followed by a *f* dynamic. The bass staff follows the same dynamic progression.

KEREK A KÁPOSZTA.

Moderato.

301. *mf*

p *mf* *p*

KEREK AZ ÉN SUBÁM ALJA.

Andantino.

302. *mf* *f*

mf

KÉK SZEMEDNEK RAGYOGÁSA.

Moderato.

303. *f* *mf*

mf *mf*

KÉTSZER IS NYIL AZ AKÁCZFA.

Andante.

304.



KICSINY VAGYOK ÉN.

Allegro moderato.

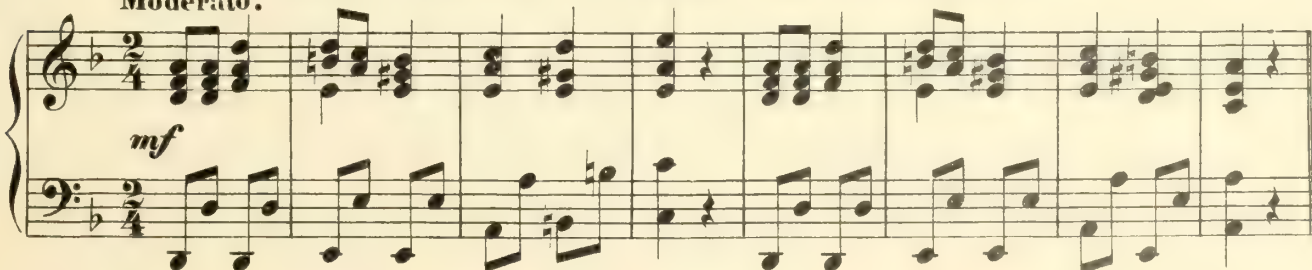
305.



KIHAJTOM A LUDAM A RÉTRE.

Moderato.

306.



KIKELETRE VIRÚL.

307. *Andantino.*

mf

p *f*

This musical score is for piece 307, 'KIKELETRE VIRÚL.' It is in 2/4 time and D major. The tempo is marked 'Andantino'. The score consists of two systems. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the piece, featuring a piano (*p*) section in the treble and a forte (*f*) section in the bass. The piece ends with a repeat sign.

KIÖNTÖTT A DUNA VIZE.

308. *Andante.*

mf

accel. *a tempo* *accel.* *a tempo*

This musical score is for piece 308, 'KIÖNTÖTT A DUNA VIZE.' It is in 2/4 time and D major. The tempo is marked 'Andante'. The score consists of two systems. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the piece, featuring a series of tempo changes: 'accel.' (accelerando), 'a tempo', 'accel.', and 'a tempo'. The piece ends with a repeat sign.

KIS KUTYA, NAGY KUTYA.

309. *Presto.*

mf *f* *mf*

This musical score is for piece 309, 'KIS KUTYA, NAGY KUTYA.' It is in 2/4 time and D major. The tempo is marked 'Presto'. The score consists of two systems. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the piece, featuring a series of dynamic changes: 'mf' (mezzo-forte), 'f' (forte), and 'mf'. The piece ends with a repeat sign.

KITÁRUL RESZKETŐ KAROM.

Adagio lamentoso.

310.

KONGBONG A VÉN HARANG.

Con afflizione.

311.

KORCSMÁROSNÉ, BORT IDE.

Andante.

312.

Musical score for piece 312, 'KORCSMÁROSNÉ, BORT IDE.' The tempo is Andante. The key signature has one flat (B-flat). The time signature is 4/8. The score consists of two systems. The first system has a treble and bass staff. The treble staff has a melody with notes and rests, and the bass staff has a bass line with notes and rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The second system continues the melody and bass line, ending with a double bar line.

LÁGY A KENYÉR.

Andante.

313.

Musical score for piece 313, 'LÁGY A KENYÉR.' The tempo is Andante. The key signature has one sharp (F-sharp). The time signature is 4/8. The score consists of two systems. The first system has a treble and bass staff. The treble staff has a melody with notes and rests, and the bass staff has a bass line with notes and rests. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the melody and bass line, ending with a double bar line.

LÁM MEGMONDTAM TEGNAP ESTE.

Con brio.

314.

Musical score for piece 314, 'LÁM MEGMONDTAM TEGNAP ESTE.' The tempo is Con brio. The key signature has one sharp (F-sharp). The time signature is 2/4. The score consists of two systems. The first system has a treble and bass staff. The treble staff has a melody with notes and rests, and the bass staff has a bass line with notes and rests. Dynamics include *mf* (mezzo-forte). The second system continues the melody and bass line, ending with a double bar line.

LÁNYOK FONJÁK A LENSZÖSZT.

Allegretto.

315.



LEHULLOTT A FEHÉR RÓZSA LEVELE.

Lento.

316.



LEHULLOTT A REZGŐ NYÁRFA.

Andante.

317.



LEVEGŐBEN VIGAN SZÓL A PACSIRTA.

Allegro vivace.

318.



MÁR EZUTÁN ÉN NEM BÁNOM.

319.

Andante.



MÁR ÉNNEKEM VIGASZTALÁST.

(Bordal.)

320.

Andante mesto.



MÁR ÉN TÖBBÉ KOCSISLEGÉNY.

321. *Andante.*

321. *Andante.* Musical score for piece 321, 'Már én többé kocsislegény.' The score is in 4/8 time, key of D major (two sharps). It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and the bass staff has a harmonic accompaniment with chords and eighth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system continues the melody and accompaniment, with dynamics *f* and *mf*.

MÁRS! SIESS HAZÁMBA VISSZA.

322. *Tempo di marcia.*

322. *Tempo di marcia.* Musical score for piece 322, 'Márs! Siess hazámba vissza.' The score is in 2/4 time, key of B minor (two flats). It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and the bass staff has a harmonic accompaniment with chords and eighth notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). The second system continues the melody and accompaniment, with dynamics *p* and *mf*.

MEGCSÓKOLLAZ RÓZSÁM.

Andantino.

323.

mf *cresc.* *f*

p *sostenuto*

a tempo

mf *f*

MEGÉREM ÉN A MAGAM SORSÁVAL.

Allegro.

324.

mf

Lento. *Allegro.*

p *p*

MEGÉREM MÉG AZT AZ IDŐT.

Largo.

325.

325. Musical score for piece 325, 'MEGÉREM MÉG AZT AZ IDŐT.' The score is in 2/4 time, marked 'Largo'. It features a piano (p) section, a forte (f) section, and a crescendo (cresc.) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

MEGÉRETT A SÁRGA REPCZE.

Vivace.

326.

326. Musical score for piece 326, 'MEGÉRETT A SÁRGA REPCZE.' The score is in 2/4 time, marked 'Vivace'. It features a mezzo-forte (mf) section and a crescendo (cresc.) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for piece 326. It features a piano (p) section, a forte (f) section, and a piano (p) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

MEGKÖVETEM A TENS NEMES VÁRMEGYÉT.

Larghetto.

327.

327. Musical score for piece 327, 'MEGKÖVETEM A TENS NEMES VÁRMEGYÉT.' The score is in 4/8 time, marked 'Larghetto'. It features a piano (p) section and a mezzo-forte (mf) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for piece 327. It features a mezzo-forte (mf) section and a piano (p) section. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a repeat sign.

MEGSAVANYULT MÁR AZ UJBOR.

Andante.

328.



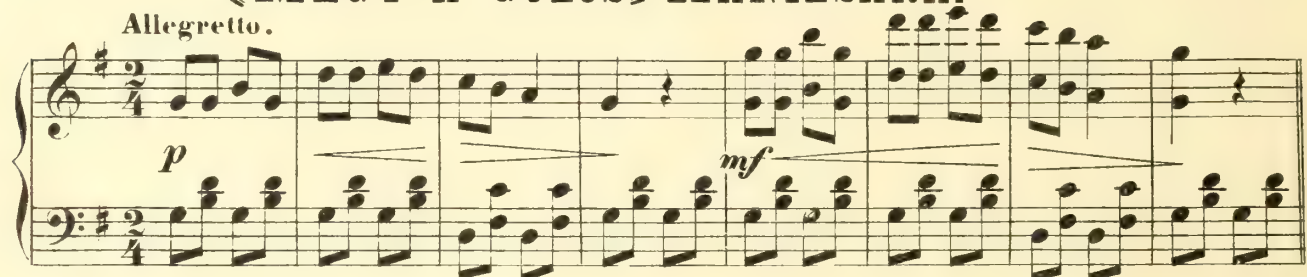
Allegro.



[MEGY A GÖZÖS] KANIZSÁRA.

Allegretto.

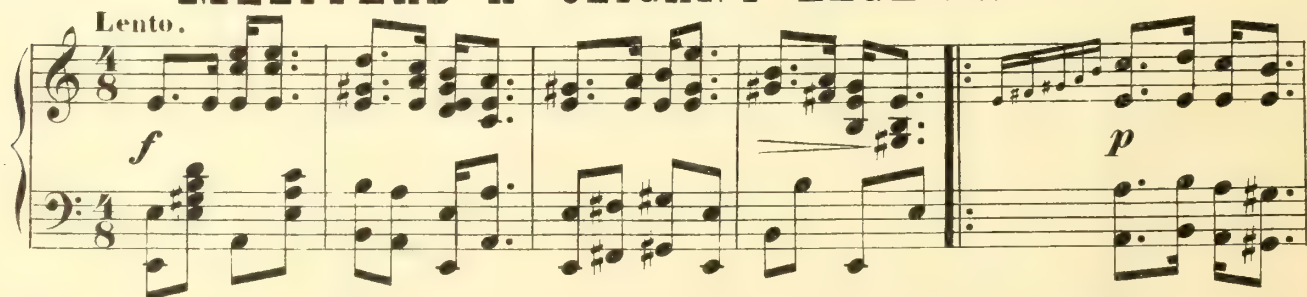
329.



MEZITLÁB A CZIGÁNY-LEGÉNY.

Lento.

330.



MIKOR EGY-EGY CSILLAG TÁMAD.

331. *Allegro.*
mf

Exercise 331 is in 2/4 time, key of D major. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

This block contains the continuation of exercise 331, showing the final measures of the piece.

MIKOR MASÍROZUNK?

332. *Andantino.*
p

Exercise 332 is in 2/4 time, key of D major. The right hand plays a melody with eighth notes, and the left hand provides a simple harmonic accompaniment. The tempo is marked Andantino.

This block contains the continuation of exercise 332, featuring dynamic markings of *mf* and *p* in both hands.

MINDIG JOBB A SZINBOR.

333. *Allegretto.*
mf

Exercise 333 is in 2/4 time, key of B minor. The right hand has a more active melody with eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked Allegretto.

This block contains the continuation of exercise 333, with dynamic markings of *p* and *mf*.

MINEK SIRSZ KEDVESEM?

Andantino grazioso.

334. *mf*

MI PIROSLIK OTT A SIKON.

Funèbre.

335. *p*

MOST JÖTTEM A HORTOBÁGYI PUSZTÁRÓL.

Andante.

336. *p* *mf*

NAGY HÓFUVÁS VAN.

337. *Vivace.*

337. *Vivace.* Musical score for piece 337, 'NAGY HÓFUVÁS VAN.' The score is in 2/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Vivace.' and the dynamics include *mf* (mezzo-forte) and *f* (forte).

NAPTÓL VIRIT, NAPTÓL HERVAD.

338. *Andante.*

338. *Andante.* Musical score for piece 338, 'NAPTÓL VIRIT, NAPTÓL HERVAD.' The score is in 2/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante.' and the dynamics include *p* (piano) and *cresc.* (crescendo).

Continuation of the musical score for piece 338, 'NAPTÓL VIRIT, NAPTÓL HERVAD.' The score continues with a melody in the right hand and a bass line in the left hand. The dynamics include *p* (piano) and *mf* (mezzo-forte).

NEKEM OLYAN ASSZONY KELL.

339. *Allegro.*

339. *Allegro.* Musical score for piece 339, 'NEKEM OLYAN ASSZONY KELL.' The score is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegro.' and the dynamics include *mf* (mezzo-forte).

Continuation of the musical score for piece 339, 'NEKEM OLYAN ASSZONY KELL.' The score continues with a melody in the right hand and a bass line in the left hand.

NEM ÁTKOZLAK, NEM SZOKÁSOM.

Adagio.

340.

NEM ENGEDIK AZT AZ EGEK.

Larghetto.

341.

NEM GONDOLOK A VILÁGON.

Andante grazioso.

342.

NEM SZERETTEM EZ ÉLETBEN.

343. *Grave.*

343. *Grave.* This exercise is in 4/8 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a repeat sign.

NEM VAGYOK ÉN OKA SEMMINEK.

344. *Andantino.*

344. *Andantino.* This exercise is in 2/4 time with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece concludes with a repeat sign.

NEM VAGYOK ÉN SENKINEK SEM ADÓSA.

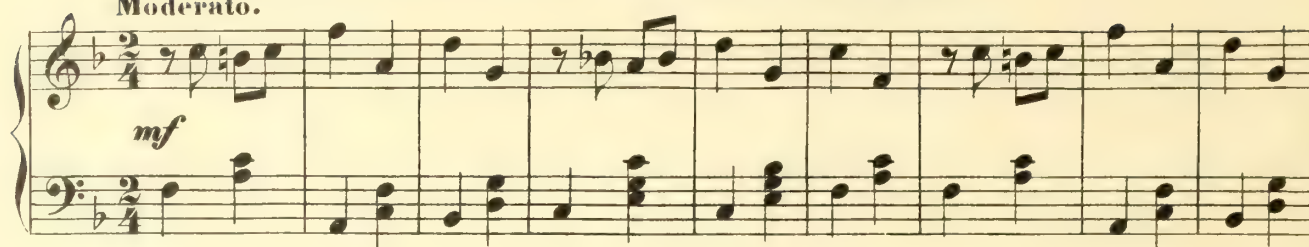
345. *Allegro vivace.*

345. *Allegro vivace.* This exercise is in 2/4 time with a key signature of one sharp (F-sharp). The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piece concludes with a repeat sign.

NEM VAGYOK ÉN SZERELMES.

Moderato.

346.



D. C. al Fine.

NE, NE BÚSULJ.

Allegro.

347.



NÉZLEK, NÉZLEK, DE HIÁBA.

Largo.

348.



NINCSEN NÁLUNK OLYAN ASSZONY.

Scherzando.

349.



NINCSEN NEKEM SEMMI BAJOM.

Andante con espressione.

350.



NINC SZEBB ÉLET A HUSZÁRNÁL.

Allegro moderato.

351.



NYÁRI VIRÁG HÓFUVALOM ALATT.

Andante mesto.

352.

NYOLCZAN VANNAK A MI LUDAINK. (Bordal.)

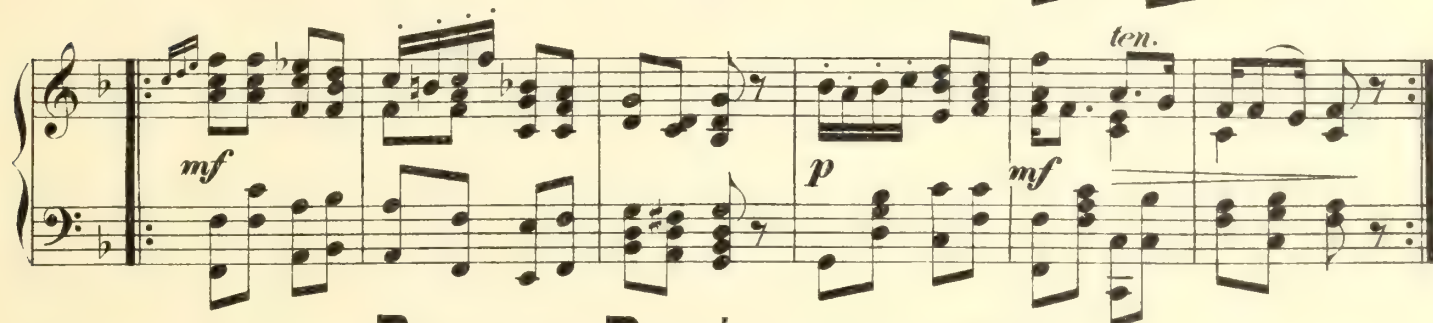
Allegro vivace.

353.

[OLYAN EMBER] TÖRÖK BIRÓ.

Andante.

354.



PESTEN-BUDÁN AZ A HIR.

Allegro.

355.



PESTEN JÁRTAM ISKOLÁBA, KUK!

Allegretto.

356.



PIROS, PIROS, PIROS.

357. *Andante.*

Musical score for piece 357, 'PIROS, PIROS, PIROS.' The piece is in 4/8 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante.' The score includes dynamic markings of *p* (piano) and *mf* (mezzo-forte). The piece concludes with a final chord.

RAJTA BARÁTIM, VIGAN LEGYÜNK! (Bordal.)

358. *Allegretto.*

Musical score for piece 358, 'RAJTA BARÁTIM, VIGAN LEGYÜNK! (Bordal.)'. The piece is in 2/4 time, key of B minor. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto.' The score includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). The piece concludes with a final chord.

RAJTA FIUK, POHARAT! (Bordal.)

359. *Con fuoco.*

Musical score for piece 359, 'RAJTA FIUK, POHARAT! (Bordal.)'. The piece is in common time (C), key of B minor. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Con fuoco.' The score includes dynamic markings of *mf* (mezzo-forte), *f* (forte), and *ten.* (tension). The piece concludes with a final chord.

RAJTA VITÉZEK, A HARCZRA.

Tempo di marcia.

360.

Musical score for piece 360, 'RAJTA VITÉZEK, A HARCZRA.' The tempo is 'Tempo di marcia.' The key signature is one sharp (F#) and the time signature is common time (C). The score consists of three systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system introduces a forte (f) dynamic. The third system continues with the forte (f) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with block chords in the left hand.

REPÜLJ FECSEKÉM ABLAKÁRA.

Lento.

361.

Musical score for piece 361, 'REPÜLJ FECSEKÉM ABLAKÁRA.' The tempo is 'Lento.' The key signature is one sharp (F#) and the time signature is 2/4. The score consists of three systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic and includes a piano (p) dynamic marking. The second system includes mezzo-forte (mf), piano (p), and pianissimo (pp) dynamics. The third system includes piano (p), mezzo-forte (mf), and pianissimo (pp) dynamics. The music features a melodic line in the right hand with eighth and sixteenth notes, and block chords in the left hand.

REPÜLJ MADÁR, REPÜLJ!

Andante dolente.

362.

RÉG ELHUZTÁK AZ ESTELI HARANGOT.

Larghetto.

363.

RITKA BUZA, RITKA ÁRPA.

Grazioso.

364.

RÓZSABOKORBA JÖTTEM E VILÁGRA.

Moderato.

365.

Musical score for piece 365, 'RÓZSABOKORBA JÖTTEM E VILÁGRA.' The tempo is Moderato. The score is in 2/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with dynamics mf, f, and mf. The second system also has a treble and bass staff with dynamics f and p.

SÁRGA CSIKÓ, SÁRGA LOVAM.

Lento.

366.

Musical score for piece 366, 'SÁRGA CSIKÓ, SÁRGA LOVAM.' The tempo is Lento. The score is in 2/4 time and D major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with dynamics mf, f, and p. The second system also has a treble and bass staff with dynamics f and mf.

SEBESEN SZÁLL A FELHŐ.

Lento.

367.

Musical score for piece 367, 'SEBESEN SZÁLL A FELHŐ.' The tempo is Lento. The score is in 4/8 time and B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with dynamics p and mf. The second system also has a treble and bass staff with dynamics mf and p.

SÖTÉT AZ ÉJ, MESSZE VAN.

Adagio.

368.

Musical score for piece 368, 'Sötét az éj, messze van.' The tempo is Adagio. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8. The score consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The second system continues with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The music features a mix of chords and moving lines in both hands.

SZABADON SZÜLETTEM.

Vivace.

369.

Musical score for piece 369, 'Szabadon születtem.' The tempo is Vivace. The key signature is one flat (Bb) and the time signature is 2/4. The score consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system continues with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The music is characterized by a lively, rhythmic feel with many chords and moving lines.

SZÁRNYA, SZÁRNYA, SZÁRNYA.

Moderato.

370.

Musical score for piece 370, 'Szárnya, szárnya, szárnya.' The tempo is Moderato. The key signature is one flat (Bb) and the time signature is 2/4. The score consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The second system continues with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The music has a steady, moderate pace with a focus on chordal textures and rhythmic patterns.

SZEGÉNY MÓRÉ.

Adagio.

a tempo

371.

Musical score for Szegény Móré, measures 371-372. The piece is in 4/8 time, key of B-flat major. Measure 371 is marked Adagio, with dynamics *p* and *freloce*. Measure 372 is marked *a tempo*, with dynamics *f* and *mf*. The score consists of two systems, each with a treble and bass staff joined by a brace.

SZÉP A LEÁNY, HA BARNA.

Larghetto.

372.

Musical score for Szép a leány, ha barna, measure 372. The piece is in 2/4 time, key of B-flat major. Measure 372 is marked Larghetto, with dynamics *p*. The score consists of a single system with a treble and bass staff joined by a brace.

TARNA VIZE LASSAN FOLYIK.

Andantino.

373.

Musical score for Tarna vize lassan folyik, measures 373-374. The piece is in 2/4 time, key of B-flat major. Measure 373 is marked Andantino, with dynamics *p* and *mf*. Measure 374 has two endings: the first ending is marked *f* and *mf*, and the second ending is marked *cresc.* and *p*. The score consists of two systems, each with a treble and bass staff joined by a brace.

TELE VAN A RÓZSABOKOR.

Larghetto.

374.



TÉLEN MINDIG HIDEG VAN.

Vivace.

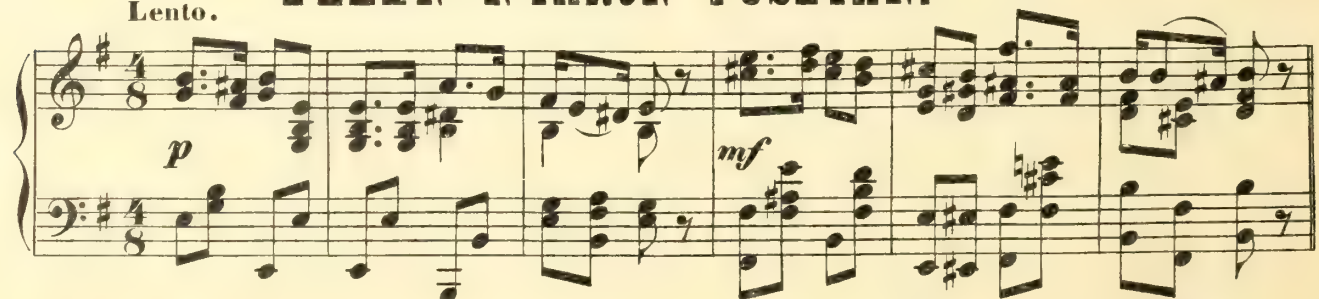
375.



TÉLEN NYÁRON PUSZTÁN.

Lento.

376.



TIED VAGYOK, TIED HAZÁM!

Andante.

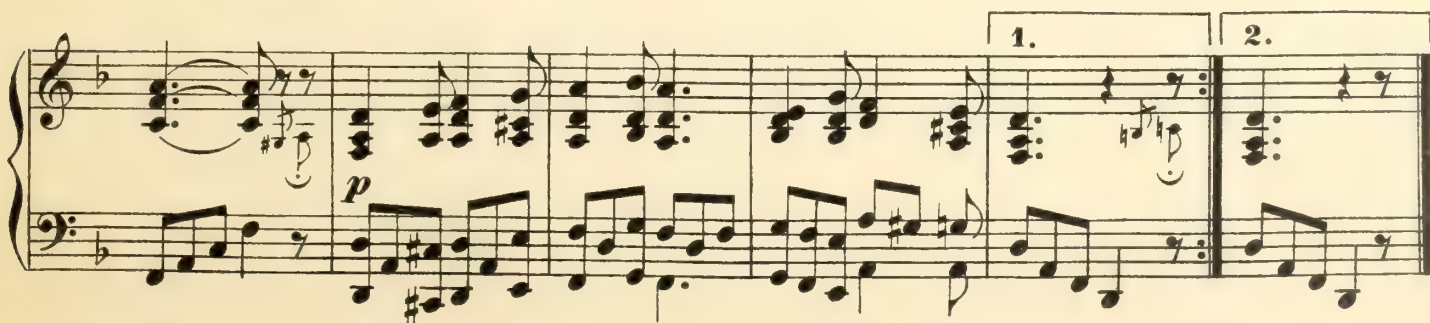
377.



TILTSÁ BÁR AZ ÉSZ SZAVA.

Andantino.

378.



TISZAPARTI KIS LEÁNY.

379. Allegretto.

p *mf*

TISZA PARTJÁN VAN EGY HAJÓ.

380. Lento.

p *mf*

TUDJA ISTEN, MIT CSINÁLJAK.

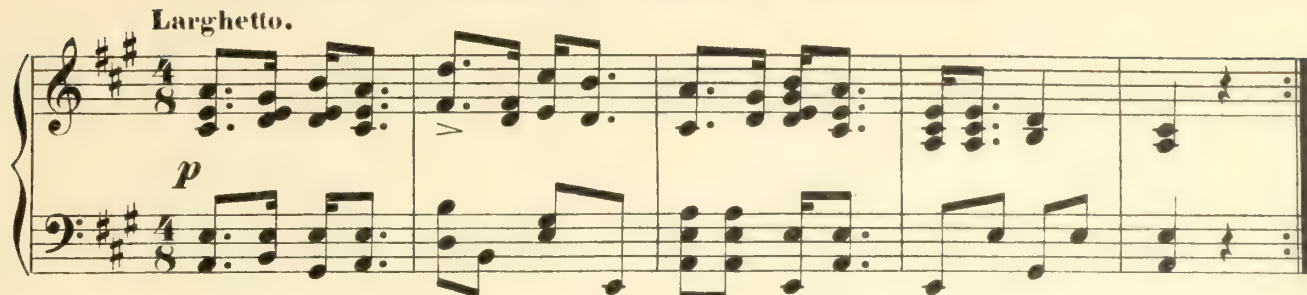
381. Allegro.

p *mf*

TÚL AZ ERDŐN LAKIK RÓZSÁM.

Larghetto.

382.



ÜGY ELMEGYEK, MEGLÁSSÁTOK.

Lento.

383.



ÚJ A CSIZMÁM, MOST VETTÉK.

Moderato.

384.



VAD GERLICZE TURBÉKOL.

385. *Adagio.*

385. *Adagio.* This piece is in 4/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of two systems. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the melody and accompaniment, ending with a repeat sign. Dynamics include *f* (forte) and *p* (piano).

VALAMIT SUGOK MAGÁNAK.

386. *Andantino.*

386. *Andantino.* This piece is in 2/4 time with a key signature of one sharp (F-sharp). The score consists of two systems. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the melody and accompaniment, ending with a repeat sign. Dynamics include *mf* (mezzo-forte) and *p* (piano).

VALJON KIÉ EZ A NYÁRFÁS?

387. *Andantino.*

387. *Andantino.* This piece is in 4/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of two systems. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the melody and accompaniment, ending with a repeat sign. Dynamics include *mf* (mezzo-forte) and *p* (piano).

VAN-E BOR A KORSÓBAN?

Con fuoco.

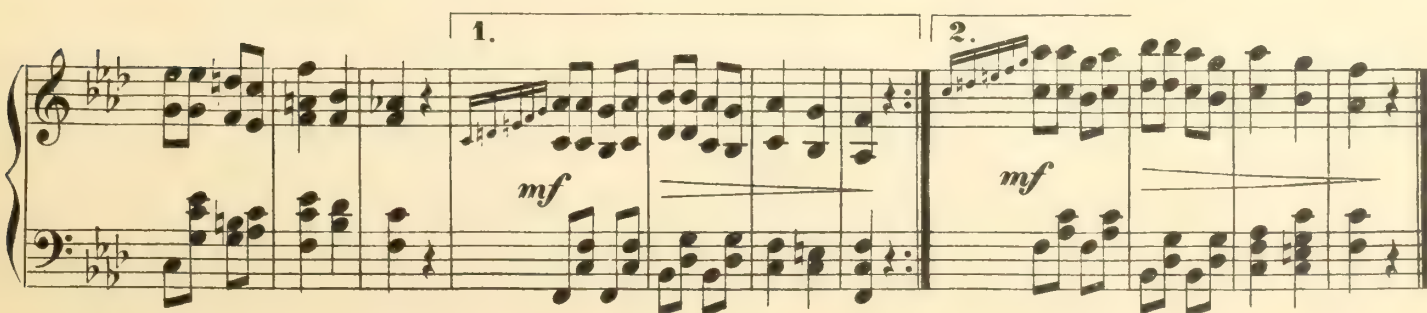
388.



VAN NEKEM SZERETŐM, NEM TAGADOM.

Moderato.

389.



VETETTEM VIOLÁT.

Andante.

390.

Exercise 390 is in 2/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piece includes dynamic markings of *p*, *mf*, *f*, and *p* again. The melody is simple and repetitive, with a final cadence.

VÉGIG MENTEM A GYÖNGYÖSI KISUTCZÁN.

Andante.

391.

Exercise 391 is in 4/8 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piece includes dynamic markings of *p* and *mf*. The melody is simple and repetitive, with a final cadence.

This block continues the musical score for exercise 391. It features a melody in the right hand and a bass line in the left hand. The piece includes dynamic markings of *mf* and *p*. The melody is simple and repetitive, with a final cadence.

VÉGIG MENTEM EGY EMBERNEK.

Allegretto.

392.

Exercise 392 is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piece includes dynamic markings of *p*. The melody is simple and repetitive, with a final cadence.

This block continues the musical score for exercise 392. It features a melody in the right hand and a bass line in the left hand. The piece includes dynamic markings of *f*. The melody is simple and repetitive, with a final cadence.

VIRÁGOS, DALOS MEZŐBEN.

393. *Andante.*

VOLTÁL-E MÁR DEVECSERBEN?

394. *Moderato.*

VOLT SZERETŐM, DE MÁR NINCSEN.

395. *Largo.*

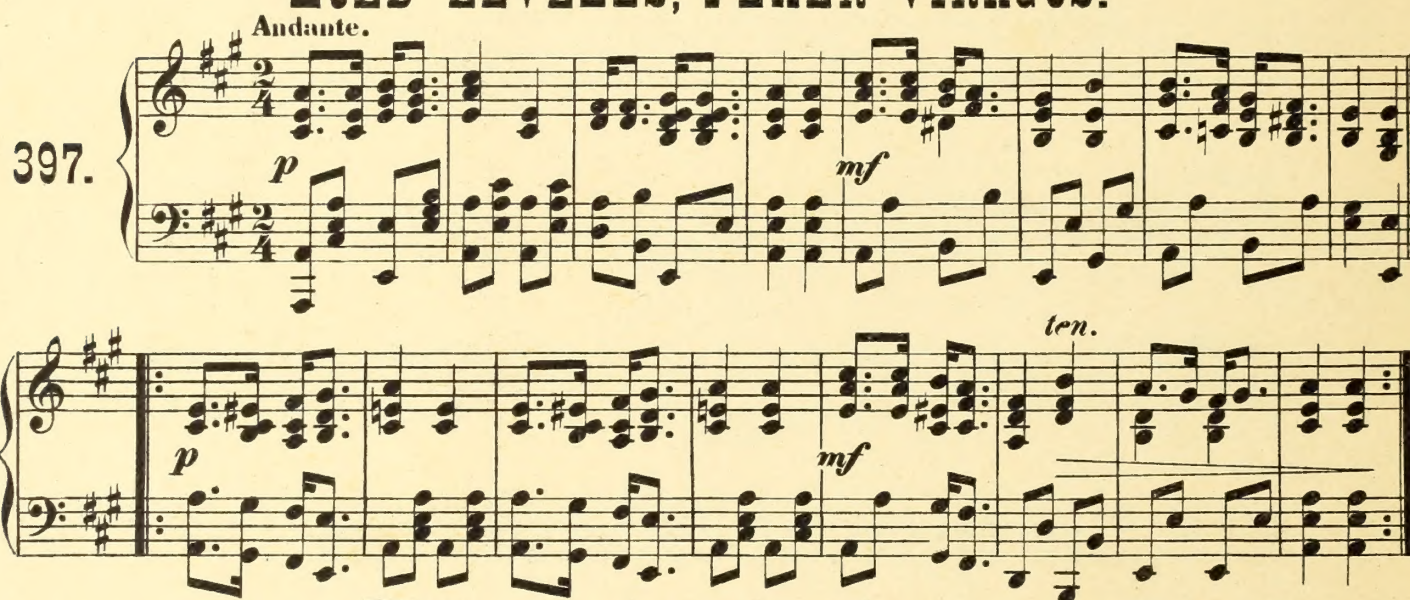
VÖRÖS BÁRSONY SÜVEGEM.

396. *Lento.*



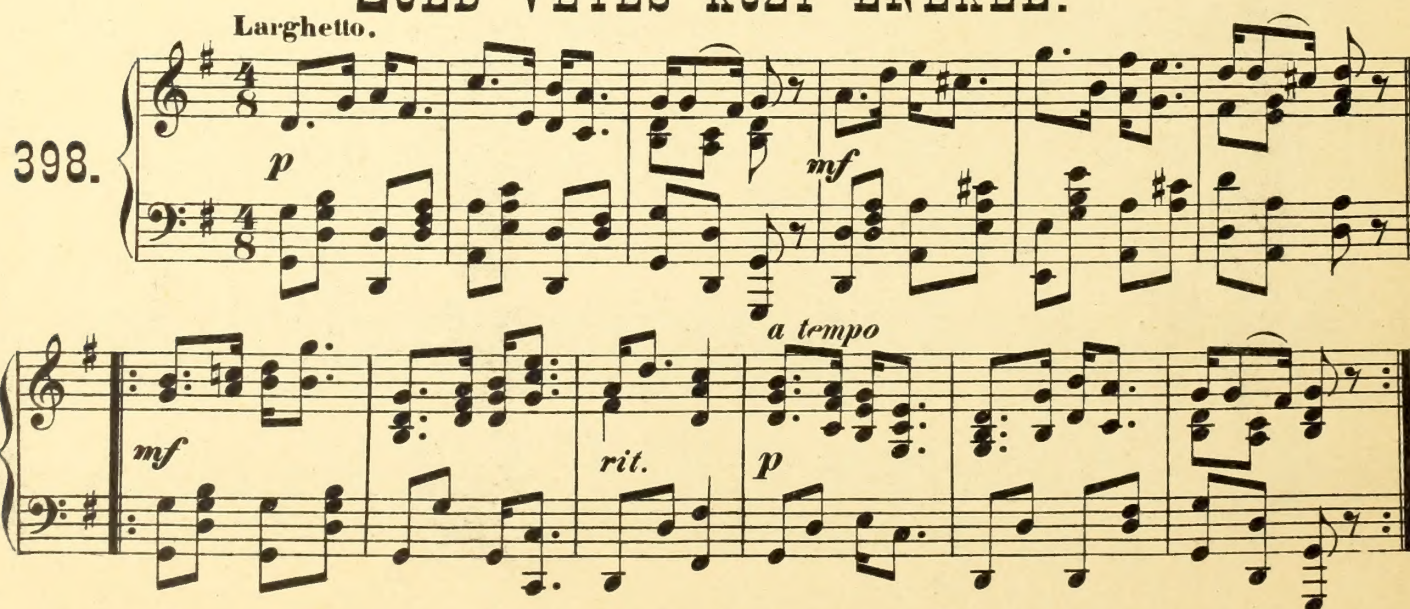
ZÖLD LEVELES, FEHÉR VIRÁGOS.

397. *Andante.*



ZÖLD VETÉS KÖZT ÉNEKEL.

398. *Larghetto.*



ZSINDELYEZIK A KASZÁRNYA TETEJÉT.

399. *Andante.*

399. *Andante.* Musical score for piece 399, 'Zsindeleyezik a kaszárnya tetejét.' The score is in 4/8 time, key of D major (two sharps). It consists of two systems of piano accompaniment. The first system has five measures, with dynamics *mf* and *f* indicated. The second system also has five measures, with dynamics *mf* and *f* indicated. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

ZÚG AZ ERDŐ.

400. *Andante.*

400. *Andante.* Musical score for piece 400, 'Zúg az erdő.' The score is in 4/8 time, key of D major (two sharps). It consists of two systems of piano accompaniment. The first system has five measures, with dynamics *p* and *f* indicated. The second system also has five measures, with dynamics *mf*, *f*, and *p* indicated. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.